



ART. GÔT. BEAUTÉ

FEUILLETS
DE
L'ÉLÉGANCE FÉMININE
PARIS

ART - GOUT - BEAUTÉ

FEUILLETS DE L'ÉLÉGANCE FÉMININE

publishing monthly the choicest models of the big dressmakers in the exact shade of their creation, as well as the textile fabrics in vogue

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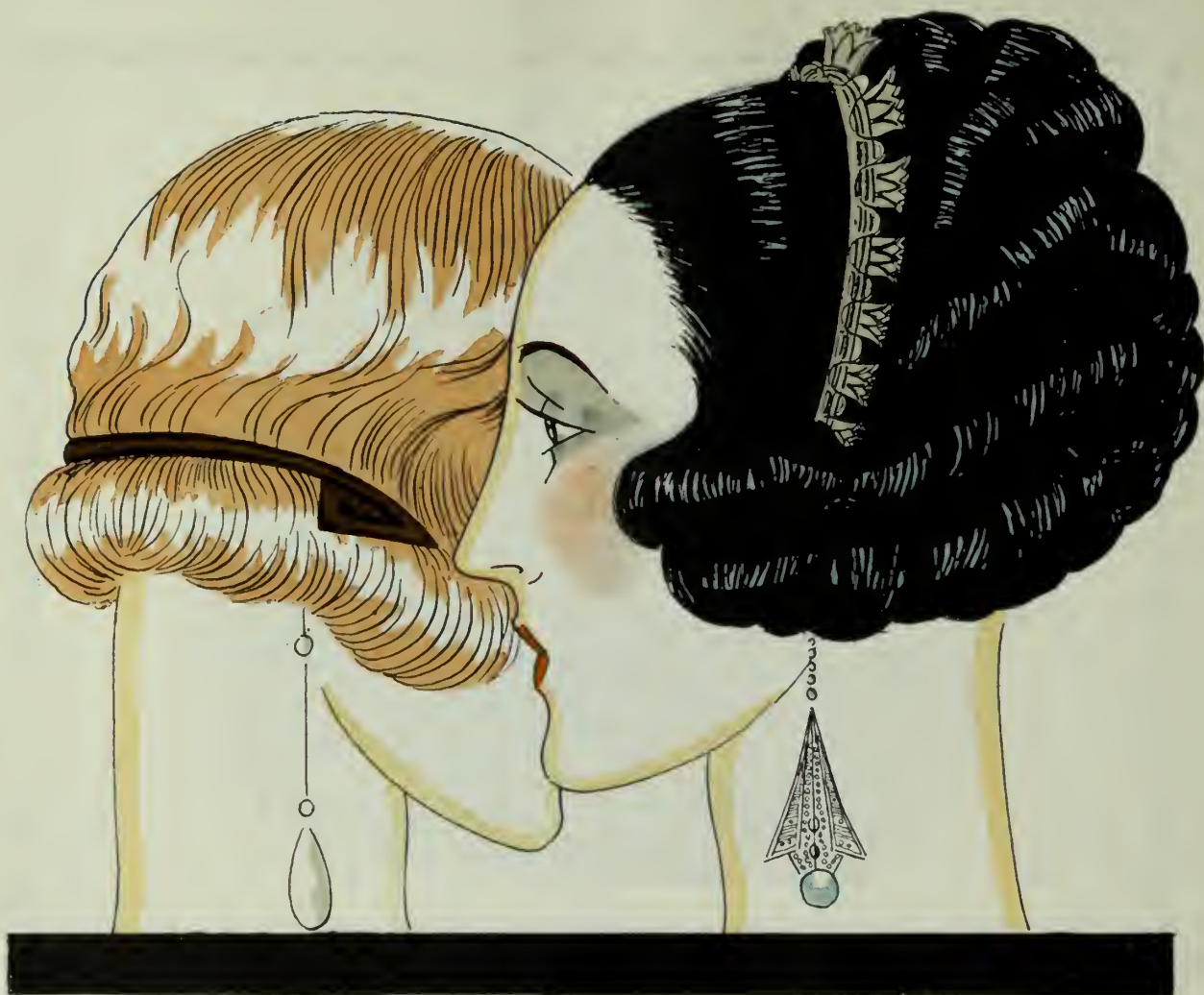
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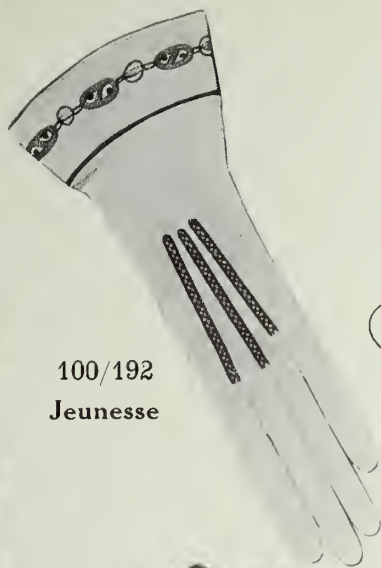




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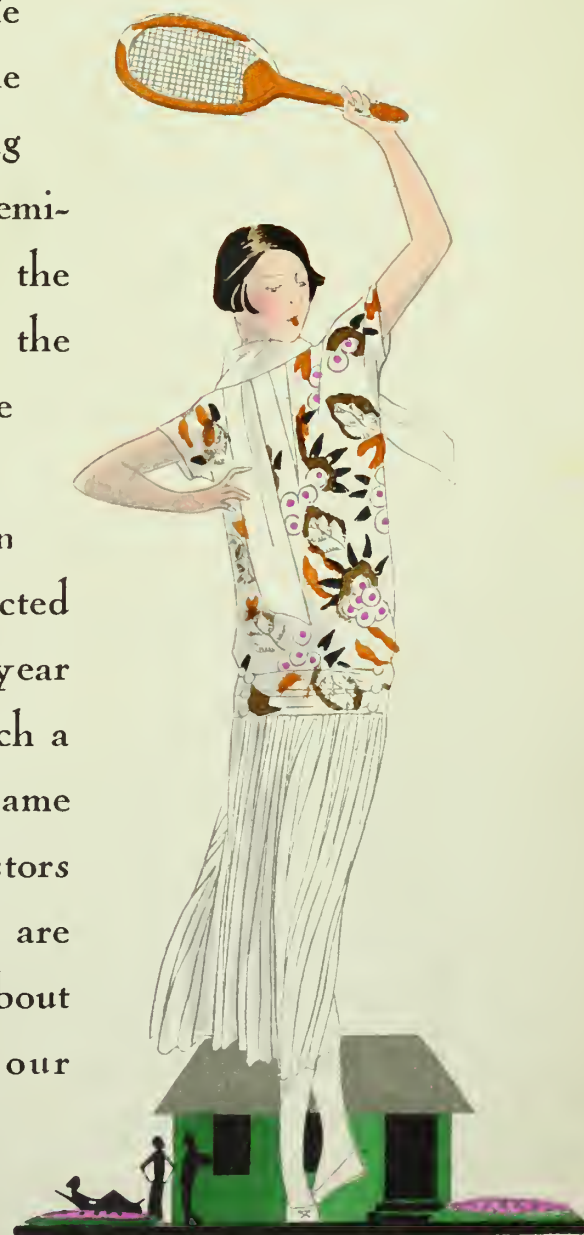


ART. GÔT. BEAUTÉ

FEUILLETS DE L'ÉLÉGANCE FÉMININE

MODES OF THE MOMENT

It has been very justly said that life is one eternal recommencement. While continually on the look-out for something new, fashion is strongly influenced by reminiscences of styles that have passed into the limbo of obscurity. We are told that in the course of the coming summer we shall see a pronounced tendency to revive the Directoire style. Paquin brought it in twenty years ago, and by so doing effected quite a revolution. He did it, too, in a year that was less favourable than 1924 to such a revival. We are now in very much the same frame of mind as that of our French ancestors of 1795. We live in troublous times, we are anxious about the near future, careless about the present and uncertain about our safety. We are surrounded by very serious problems, amiable frivolity and feather-brained amusements.



Sports dress: printed "toile de soie" casaque and pleated skirt.

Molyneux



Art - Goût - Beauté

ABONDANCE. — Theatre dress of green crepe de Rome with gold embroidery.

Premet

dressmakers' newest models suggest some of the audacious tendencies of the Directoire period, but they have so many points out of keeping with that style that it would require a considerable effort of imagination to establish a likeness between present dresses and those worn by the Merveilleuses. The waist has the greatest

*Rumours that are
best unbelieved*

Well, all this talk
should be discredited. It
is quite true that the big



A simple calling dress; green cloth casaque with white braiding and pleated "Miranda" silk crepe skirt.

Jean Patou



Three creations by Brandt

Dress for special occasions : beige and silver lamé trimmed with fur.

Bridesmaid's dress of A. G. B. silver lamé.

Bridal dress of white broché, lined with A. G. B. silver lamé ; old lace veil.



difficulty in getting back to its natural place and will certainly not be able to climb up to the breast. Some firms put it lower than ever : half way down the leg, or at the knee. The *grand chic* is not to have any waist at all. It may seem ridiculous to those who have not seen these sack dresses, but they are adorned with so many seductive features that, as soon as you have looked at them, you do not want any other kind.



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Tailor-made for sports; the material is a mixture of wool and silk.

Martial et Armand

ADELINE. — *Beige woollen, tailor-made with coloured knitted material let in.*

Bernard

makes the slightest movement. It is a combination of the very daring and the very chaste. So as to accustom the feminine eye to a little more fulness, as fashion obviously cannot go on for ever with the straight and slender outline, dresses are provided, especially in front, with separate pieces cut so as to form

*There are sacks
and sacks*

Great will be the vogue of these waistless dresses that hide the lines and curves of the body and reveal them as soon as the wearer



Art - Goût - Beauté

CHAMONIX. — *White woollen dress trimmed with pink woollen roses.*

Bernard



*Multicoloured printed crepe dress
for sportswear.*
Molyneux

slight tucks, groups of pleats and all sorts of little contractions which will lead us gradually away from the conception of the outline that is quite plain from the neck down to the ankles, and accustom us to a new outline as a preliminary to greater fulness.

The 1924 summer fashions will not adopt the Directoire follies or the romantic style of the "Dame aux Camélias" period.

It is clear that the beautiful dresses of the romantic period which are made for the stage have had no preponderating influence on the fashions of this summer. The Directoire balls at the Opera and Claridge's have been equally ineffective in this respect. Resemblance shows itself only in a few details. Dresses

— which are shorter than those of the winter and might even be called much shorter — continue the well-known line with a few



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Gold lace dress, with pearl and emerald waistband.

Jeanne Lanvin

shape with tucks falling loosely round the ankles.

The dressmakers are not the only innovators : the manufacturers are inventive too

Among the prettiest of the new materials which have attracted

variations and fancy ideas, just sufficient to give a touch of novelty. Some firms go in frankly and unmistakably for greater fulness. Their dresses are straight from the shoulders down to below the hips and then widen out into a bell-



GLACE. — Dressy evening toilette of silver lamé trimmed with white fur.

Paul Poiret



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LE LYS ROUGE. — Geranium coloured velvet dress with head fringe to match.

Dœuillet

pink, whose satiny sheen stands out on the dull surface of the crepe. The stripes are in all colours, so that there is a great variety from which to choose. This material is a great favourite. It is used by all the big

the attention of the dressmakers is one which I have the greatest pleasure in singling out for a place in the very front rank — the beautiful A. G. B. striped crepe de Chine. On a white ground, for instance, it has wide stripes between which are very thin lines of beaver brown, white, blue and



Rosewood-coloured silk crepe afternoon dress with small Venetian lace collar.

Premet

CONTREDANSE. — Beige alpaca dress trimmed with blue leather.

Premet



Art - Goût - Beauté

Simple sports dress of striped A. G. B. crepe de Chine.
Jean Patou

BAMBIN.— *A three-piece dress for Monte Carlo; white woolen material embroidered with red.*

Bernard

MADE. — *White A. G. B. crepe de Chine sports dress striped with red; waistband also red.*

Jean Patou

dressmakers, especially Patou, who selected it for some of his charming sports dresses which are now being much admired in the morning sunshine of the Riviera or the closing days of the winter sport season at Chamonix. The A. G. B. striped crepe de Chine is the great novelty of the season and the one that has

attracted the chief amount of attention.

*The spring makes a timid beginning in Paris;
the summer has already begun in the south of France.*

The only way to obtain a good idea of summer dress novelties is to hie oneself to those privileged southern climes where the women are all trying to rival one another in dress. I am quite



Almond-green woolen velvet redingote, trimmed with tiger-skin.

Jeanne Lanvin

of spring with its warm breezes, bright sunshine and green leaves, its rising sap and general revival of vitality, but it is still too soon to give up one's demi-saison materials for light summer frocks. We must have a little patience. In the south it is quite different. In short dresses, with

aware that the Paris recourses have reopened their doors — if racecourses can be said to have such things as doors — but the first meetings at Auteuil and Longchamp are of little account from the fashion point of view, because so many women are still wrapped in furs. Of course these meetings are harbingers



Art Goût - Beauté

BENARES. — White "Milbourg" crepe evening dress with green incrustations and pearl trimming.

Philippe et Gaston

Pink satin crepe dress with crystal embroidery.

Drecol

bare neck and arms, women go about in very light and almost transparent materials. They dance in plain or squared chiffon, light crepe or organdy. A very smart dress of white chiffon with strips of white satin crepe was seen the other day at Monte Carlo.

Of all the materials used for summer wear, crepe is the most popular. Yes, crepe is continuing its brilliant career. It now has an excellent position on the list of standard materials. A glance at

our illustrations shows many crepe dresses, one by Drecoll made of black *Miramar*, with violet ribbons and *écru* lace; another by Dœuillet of red lacquered satin crepe set off with black and gold Chinese embroideries; a black crepe *du Maroc* dress by Beer, with black lace trimming; a silk crepe sports dress by Molyneux with a pattern printed in various colours. Two other creations of the sports type come from Patou, both being in the A. G. B. striped crepe *de Chine* mentioned above.



White lamé dress trimmed with satin flounces to match.

Paul Poiret

Raspberry-coloured draped moiré dress; the wrong side of the material is shiny.

Paul Poiret



Grey woolen travelling cloak with pin stripes.

Drecoll

Green woolen tailor-made, sporting style, trimmed with white leather and green printed pattern.

Martial et Armand

Then we have Premet's calling dress of rose-wood-coloured *Banjo* with a small Venetian lacecollar. There are plenty of other examples.

NOTE

The manufacture of crepes is being developed every day, and we are being provided with a great number of varieties, but many are of indifferent quality. You are sure not to be disappointed if you select one of the numerous varieties with the A. G. B. trade mark.

*There is nothing more difficult than
to dress a bridal procession successfully.
Brandt makes light of this difficulty.*

Among the beautiful toilettes illustrated in this number, those made by Brandt for a recent wedding will be much admired.



Art - Gout - Beauté

*Black "Miramar" crepe afternoon dress trimmed
with violet ribbon and écaru lace.*

Drecol

*Black "Banjo" crepe afternoon dress with pink
embroidery.*

Drecol

A. G. B. silver lamé could not be used to better effect than by this artist, who, by combining it with white brocade, produced the most wonderful bridal dress of the season, as all my readers will admit. The very beautiful veil is made of old lace. The bride's mother also had a very rich and elegant dress, made of beige and silver lamé trimmed with

fur. A bridesmaid's dress was made entirely of A. G. B. silver lamé.

To pass to another kind of thing, I might call attention to Doucet's latest idea — his sports dresses made of white crepe de Chine with bright red Chinese embroidery and leather waistbelt. They have already acquired as much popularity as the lamé dress worn last year by Mlle Dorziat at the Variétés Theatre and afterwards at Biarritz.

Smart women cannot do without

"Art ~ Goût ~ Beauté"

Toilettes and chiffons de luxe, practical and "right" dresses, exquisite and becoming hats, and all sorts of other things are to be found in this magazine. Our readers will learn with interest and pleasure that chess-board and plaid woollen materials will be used

this summer for tailor-mades and Parisian morning dresses; that red in all shades will be in demand; that delightful new trimmings will be made out of flowers and « toile de Jouy » patterns cut out and over-embroidered with old gold. Malines, Valenciennes and Venice lace will be used not only for underwear but on lingerie,



Art - Goût - Beauté

Red crepe satin lacquered tea gown with black and gold Chinese embroidery. Dœuillet

Black Morocco crepe dress with lace apron to match.

Beer

Black artificial silk satin dress trimmed with bouquets of roses.

Dœuillet



Art - Gout - Beauté

Tunic-shaped lamé dress in various colours combined.

Philippe et Gaston

Silver lamé evening dress trimmed with silver lace and tulle.

Beer

English embroidery, lawn and organdy dresses. It will be a charming way of illustrating our real character and establishing an association between our frills and furbelows and our minds, which are a combination of strength and lightness.

ROSINE.

Drawings by Bocly, Colette,
J. Dory and Marioton.



Small green straw hat trimmed with a green and blue ribbon bow.

Three creations by Louise Marsy



LOUIS XIV. —
Golden brown straw
with fancy trimming
to match.

Jets spangle
toque embroidered
with black straw
braid.

FANCY COSTUMES



ART JEWELLERY

The creative activity of our dressmakers is equalled only by the fertility of new ideas on the part of the artists who design jewellery.

The former have all kinds of materials to work upon. All the resources of weavers and dyers are at their command, as well as a continually changing selection of embroideries, and skilfully prepared furs. Jewellers are provided by avaricious Nature with only a very short list of precious stones. She seems to defy the designer.

There must be a temptation, in making jewellery, to rely upon the inherent value of the raw material and utilise merely the attractive sparkle of the precious stone. Are not diamonds, rubies and emeralds sufficient in themselves?

Our jewellers, in their desire to please lovely woman — for that is the real purpose of their art — are not limiting their efforts. They realise that a piece of jewellery should serve to accentuate the line of the toilette, suit the materials of which it is composed, and harmonise with its individuality.

Not being able to invent other stones, they have lavished their skill on the settings, so as to create elegant and refined works of art.

Not forgetting that they constitute an élite and a preponderating element in French commerce de luxe, they are bringing out a greater number of creations than ever as the time for the big exhibitions approaches.

The French Exhibition at New-York will soon be open, and it



Pendant

by G. MAUBOUSSIN
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Bracelet

by G. MAUBOUSSIN, 3, Rue de Choiseul, PARIS

will be followed in the near future by the International Exhibition of Decorative Art, in Paris.

Some of the Paris jewellers have felt it incumbent upon them to be represented at events of such world-wide importance.



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Our illustration shows a bracelet, absolutely original in design, intended for the New-York exhibition. It synthesises the highest forms of skill that can be brought to bear on this branch of decorative art.

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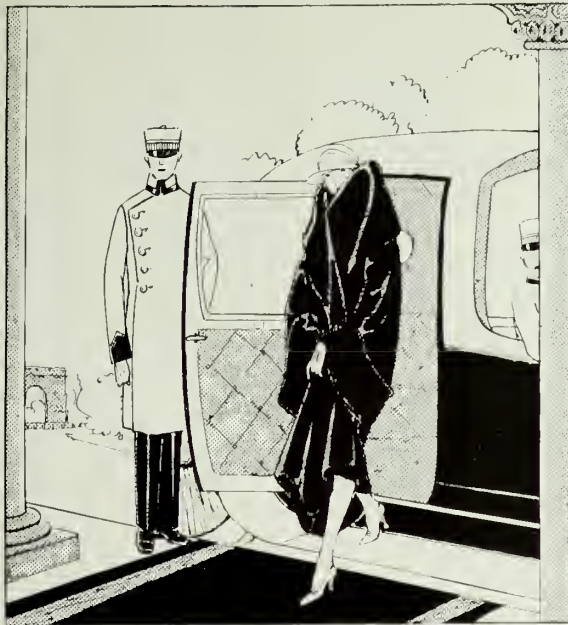
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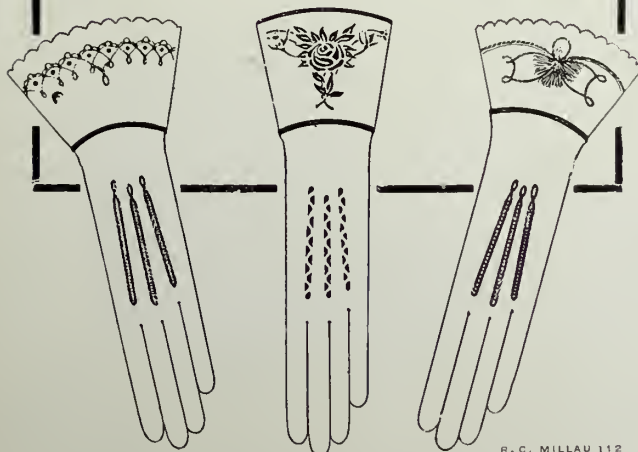
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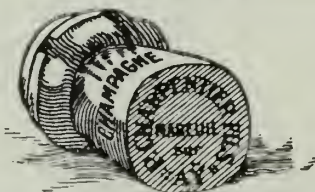
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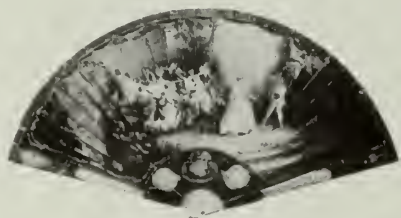
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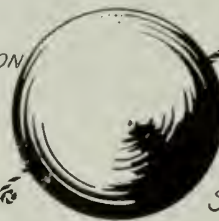
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